

# Hugs Catalogue

*For eleven players*

[VIOLA]

**Pilar Miralles**

Spring 2021

*Composed for Zagros ensemble*

# HUGS CATALOGUE

## Instrumentation:

Flute

Oboe / English horn

Bass clarinet in B flat

Bassoon

Percussion (one player): bass drum, two tom-toms, wooden box

Note for percussion: the wooden box should be a closed and solid medium-size box made out of wood or chipboard, producing a relatively low and deep sound. It is possible to use a percussion instrument such as a low log drum or slit drum. The mallet for this instrument should be chosen in a way that it produces the lowest and most round sound.

Piano: it should be treated almost as a soloist. The lid should be fully open.

Violin I

Violin II

Viola

Violoncello

Double bass

**Total roughly duration: 11' 20''**

## Performance indications

————→ Gradual change (for example, *from ord. to sul tasto*)

Ord. Ordinario / normale

~~~~~ Dotted slurs are used for discontinuous sounds, such as percussion rolls



Cluster chord with the palm of the hand

l.h. Left hand

l.v. Laissez vibrer / let it vibrate



Pizzicato Bartók



Harsh slap tongue (bass clarinet)



Bow overpressure (violoncello)



short pause (1'' – 2'')



medium pause (2'' – 3'')



grand pause (3'' – 4'')

*In memoriam Galina Ustvolskaya...*

## **THE WOODEN BOX**

The inspiration for using the wooden box as part of the percussion setup of *Hugs Catalogue* came across while listening to one of my foremost references, the Soviet composer Galina Ustvolskaya (1919-2006), who used a similar instrument in her *Composition no. 2, "Dies Irae"*.

Ustvolskaya mainly focused on the development of her individual and unique spiritual insight, which is the conceptual point of departure of this piece. Therefore, the entrances of the wooden box throughout the work have to be faced up in a special mood and with a certain attitude. The wooden box separates the sections of the piece in a ritualistic manner and brings about a heavy and intense tension and atmosphere, governed by silence and sobriety, and maintained by the behavior of the performers.

Viola

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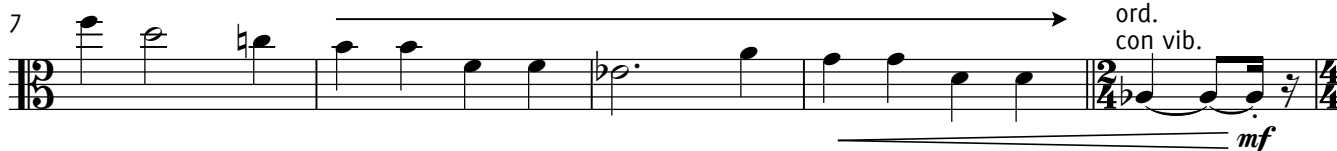
## HUG #1

For eleven players

Pilar Miralles (2021)

Tranquillo ♩ = 66

non. vib.  
sul tasto



poco rit. . . . B A tempo



35 **C**

non. vib. ord. con vib. sul tasto

*ff* *pp* *mp* *mf* *mp* *p* *ppp*

42

molto sul tasto non. vib. molto rit. ord. (non. vib.)

*ppp* *mf* *f* *ff*

**HUG #2**

Grave ♩ = 40

49 **D** G. P. 2 5

**HUG #3**

Allegretto ♩ = 92

poco accel. . . .

58 **E** G. P. 2 6 2

Più mosso ♩ = 104

70 **F** 4 5 ord. con vib.

*ff* *fff* *ff*

82

*ff* *ff* *fff* *ff*

86 **G** poco accel. . . .

pizz. arco pizz. arco

*mf* *pp* *mp* *f* *p* *f*

**HUG #4**

Agitato ♩ = 120

91 pizz. Bartók simile arco non vib.

*sfz* *sfz* *sfz* *sfz* *sfz* *ppp*

99 → con vib. arco non vib. → con vib.

*f sfz sfz ff sfz sfz sfz ppp f sfz sfz*

106 **H** arco rough

*mp subito e leggero mf marcato*

111

*f*

116 col legno arco ord.

*ff "ff" sfz sfz sempre*

120 col legno

*"ff"*

124 ord. arco simile

*sfz sfz ff marcato*

129 arco non vib. → con vib.

*sfz sfz pp mp f ff sfz*

135 arco ord. arco non vib. → con vib. molto rit. arco

*sfz sfz ff sfz sfz pp f sfz sfz f ff*

## HUG #5

Meno mosso

rit.  $\text{♩} = 92$  $\text{♩} = 100$ K poco  
sul pont.

rit.

140

3

*p leggiero*

*mp*

2

148  $\text{♩} = 84$ rit.  
ord. pizz.

2

*p*

*p*

*pp*

## HUG #6

Grave  $\text{♩} = 40$ 

G. P.

L

con sord.  
molto sul tasto  
arco non vibrato

153

2

*p* *pp* *p* *pp* *p* *pp*

*molto dolce*

159

*mp* *p* *p* *ppp*

## HUG #7

Molto tranquillo  $\text{♩} = 58$ 

163

M

G. P.

G. P.

2

4

171

N

sul tasto  
senza sord.

2

*ppp* *p* *mp*

poco  
sul pont.

174

*pp*

Freely

175

*p*

rit.

ord.

176

*pp*

sul tasto

177

*ppp*

Meno mosso

Poco più mosso ca. ♩ = 63

178

*p*

ord. non vibrato

*pppp* *ff*

189

*mf* *p* *ppp*

sul tasto

G. P. Grave ♩ = 40

*2*

G. P.

196

*p*

G. P.

*5*

G. P.

*2*

G. P.